



The Black Book Of Krathoth

# THE BLACK BOOK OF AZATHOTH

*I am Nyarlathotep. I come onto this new world to spread my message of awakening and ascension upon the many, upon the sleeping herds of those who would worship and kneel before dead gods. I bring to you a new way, born from an ancient path that extends beyond the ignorant and lost histories of humankind. I stand here before you in tangible human form, re-envisioned for a new millennium. I have shed my skin and taken on a new stronger, more powerful form. I walk this earth in defiance of the oppression that consumes all those who could be free, but choose unknowingly to embrace slavery. I extend my hand to raise you up, to bring you true enlightenment and clear your vision of lies that bind and blind. Come with me, for I am Nyarlathotep...*

—Received, 4/13/16



# INTRODUCTION



**T**HIS chapbook was designed to give the black magician a brief look into the twilight realm of H.P. Lovecraft and the eight Old Ones who dwell within. This territory is treacherous for the mind to wander in for too long, as it may never return. Herein are described the Old Ones and their particular influence on the black magician and his reality when worked with, as well as a detailed look at Their soul and messenger Nyarlathotep. A very thorough path working is laid out in “The Black Book of Azathoth” to be released July 19th.

H.P. Lovecraft was an outsider from Providence Rhode Island who

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lived a very depressed and lonesome life. He was an accomplished author who had (and has) a great influence on the literary world and all those who have shaped it with their own unique views of reality and fantasy alike. And thus, has left his mark upon this world forevermore. And though he is known for his fictional writings, few consider the possibility that those mere ‘stories’, were based on real entities that were in torturous contact with him. Lovecraft’s first encounter with what became known as ‘The Old Ones’ was through dream. Though in actuality, it was through nightmare.

On one dark night in 1920 when the stars were just right in the sky, Lovecraft was contacted by the great Old One Nyarlathotep. That contact would leave Lovecraft reeling in amazement and terror. Nyarlathotep would later be known as ‘The soul and messenger of the Old Ones’, or as I call him, ‘the Chaos Angel with eyes of soot’.

Once the barrier between dimensions was breached and the messenger had made himself known to Lovecraft, the remaining seven Old Ones soon followed, revealing ageless visions of madness and prophecy. Many authors who were fans of Lovecraft’s writings, added to his pantheon of ancient beings that came from across the cosmos, between strange angles. Though only the true entities that contacted Lovecraft are worked with. In all there were eight, as the star of Chaos itself...

**NYARLATHOTEP:** A Dark God himself, but also more, for he embodies all of the Dark Gods as He is Their Soul. He is the Key to the Gate which is Yog~Sothoth. Unlike the other Dark Gods, he spends much of his time actively influencing the world of man in many ways, be it benevolent or baneful, depending on one’s perspective. Nyarlathotep is the Lord of Magicians, The Crawling Chaos, The Last To Tell The Audient Void...

**YOG-SOTHOTH:** Is a trans-dimensional being that is the gateway between all dimensions and times that the Old Ones must pass through to enter the Earth plane. Nothing passes between dimensions without

Yog-Sothoth being aware of it. Though seemingly only a living tool, that is not the case. Yog-Sothoth is very aware and has a free will of its own.

**THE LORD OF THE WOODS:** The Lord of The Woods is an Earth plane entity possibly associated with Pan. He is the servitor of Shub-Niggurath and thus unaffected by the alignment of the stars harmful rays. He is more tangible than either Shub-Niggurath or the Not-To-Be-Named-One and is to be evoked when you need reality nudged in your favor in order for a specific path to be opened that may not have been accessible otherwise. This entity however can be misleading so make your petition as exact as possible or your situation may become worse than when begun.

**SHUB-NIGGURATH:** A Dark Goddess of the Woods or, Black Mother of the Earth. She is known to bestow familiar like entities that are of her Thousand Young. She is evoked to help one see their present circumstances and the different possible paths that are at hand. She cannot advise the Magician on which course to take, only show him the possible routes. Based on this, the Magician must choose wisely how he wishes to proceed in life, or how to appropriately deal with the endeavor that is in question. She is known to appear as a dark bluish purple iridescent smoke or fog.

**THE HAUNTER OF THE DARK:** A servitor of Nyarlathotep, as Nyarlathotep is the servitor of Azathoth. Though not quite as powerful as Nyarlathotep, The Haunter none the less has great strength in teaching the Black Arts to those who dare call him forth. The Haunter of The Dark, is in essence, Nyarlathotep's shadow. Not to imply that they are one and the same, they most definitely are not. The Haunter is very cold and has no love of amusement when dealt with, while Nyarlathotep's disposition can have as many sides as he does form. The Haunter brings great terror, but with it, great gnosis.

**THE NOT TO BE NAMED ONE:** There is little known of this Old One. He seems to be the male counterpart of Shub-Niggurath, or per-

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haps an elder of some sort. He is extremely ancient, perhaps older than most other Old Ones, and seems to have taken to silence and solitude, though ever watching. There is speculation that Shub-Niggurath does not act unless the Not-To-Be-Named One warrants it so. If in great need of Shub-Niggurath's assistance, petitioning this God first may be advisable. No known form is recorded.

**CTHULHU:** A master of dreams and mind control. If the magician is seeking counsel in the form of dreams or visions, or if one is seeking to look deep within to solve a personal inquiry, Cthulhu is to be evoked. Cthulhu seeks out the underlying force or root that drives events to occur and presents them to the magician, often in strange visions or images either through dreams, the Mirror of Azathoth or the crystal ball.

**AZATHOTH:** The great center of all chaos. The forever gnawing ravenous Daemon King. He rests on a great black throne conceptualizing that which cannot be understood. Beyond dimension, comprehension or light, he is that which is not, yet exists. Matter and anti-matter eternally battling, ever changing, co-existing in ultimate strife and struggle never to be at peace. Incessant maddening piping is perceived at the throne of Azathoth, keeping no measure of time to its wandering song.

What has drawn, and continues to draw me to Lovecraft and his un-earthly visions, is his dreaded forbidden book, The Necronomicon. The system of magic and realms it promises, exist outside of the Judeo-Christian structure. It is something truly alien, and thus, truly exciting. Though through all of its gloom and nightmare, there is a strong sense of freedom. There lies no impending doom of the soul that requires it to go to either Heaven or to Hell, it forces one to look beyond such simple constructs and truly contemplate the universe and God on a much larger scale...without the prejudice of man's word and limited sight. I did not create these wonderfully dark realities; I only put together the cyclopean pieces of a nightmare dimension that one man brought unwillingly forth into this reality. He did not believe in magic, he did not condone in the

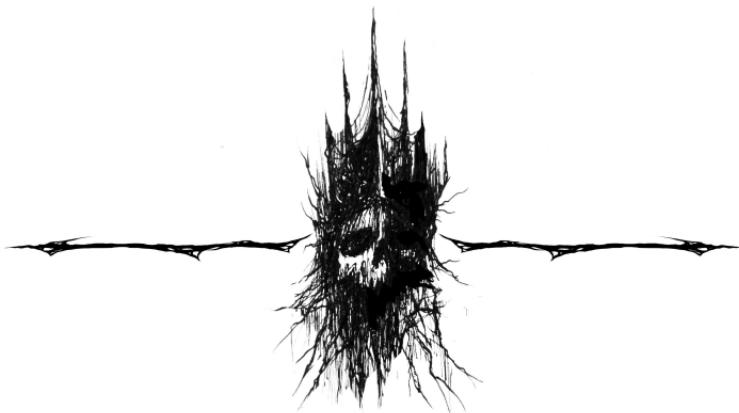
practice of magic and spoke against any belief or religious system, dismissing them as illusion. He was a materialist. That is why he is to be believed. He fought against himself and his own beliefs and tried to justify his visions as simply recurring nightmares, though I suspect somewhere deep down within he knew the difference and truth. But even if he did, if he proclaimed these transmissions as real communication with Extra-Dimensional Gods, he would appear as though he were mad, and not as a talented author, which was of course in his best interest to appear as. I don't believe that Lovecraft created these entities, be they Gods or ancient alien beings from the farthest reaches of space and dimension. I believe he was an unwilling medium that these entities chose to deliver their idea of existence into ours through. And, it worked... Nearly one hundred years ago they came forth, and here we are, still carrying on their myth, still telling their story. Through theatre, art, literature and film, their struggle is retold time and time again. They have spread, and are known to all cultures, thus having gained in strength. Perhaps this is how they invade, through forms of media and the mind; a thought that has become a virus, or perhaps a virus in the form of a thought. Perhaps that is why the initial carrier physically suffered so. These alien thoughts and contacts made him ill. And he spread the illness forth unto the world to relieve his suffering. All the while, telling himself that it was all a lie, that none of it was true. That it was all pure phantasy. Lovecraft is gone from this world, but the Old Ones live on...

Immortal...



# NYARLATHOTEP;

## OF THE FIRST PART



HE desert is a desolate expanse of existence, a place of wandering spirits. For centuries the desert has been associated with that which is lost, forbidden and cursed. There's something in the silence of the wind that tells us this if we listen, something that stirs deep within, a melancholy of sorts that washes over one as if a spirit itself. The desert holds ancient power, secrets of civilizations lost, systems of religion, philosophy and magic, lie forever concealed in dusty tombs below the sand that were once magnificent cities. There is power there, shrouded in the time worn folds of eternity.

The deserts of the Middle East and surrounding area hold such places of power as this, forgotten in the static noise of the new world. Little is known (or has been forgotten and put aside) of these vast and desolate lands where sandstorms ten times as large as tide waves rage across the harsh stripped plains with unmatched fury and strength. Ancient lore of these areas and the unholy beings that inhabit them is rich and celebrated amongst the locals and travelers of the region, whispered softly as forbidden tales around night lit fires, so as to not rouse the attention of that which is feared... for the desert has many eyes, and even more teeth.

Though there are many who fear these ‘Shades of the Night’, there are others who seek them out to obtain and utilize their hidden strengths as their own, daring to draw in the ancient and forbidden ‘Black Snake Currents’ to learn the secrets that none could know. Some of these secrets and rites have been recorded in various magical texts throughout time, hidden away on dusty shelves and forgotten until just the last few hundred years. Many of these texts appear as stories, such as “The Arabian Nights Entertainment”, a true literary classic that has its roots deep in antiquity, lore and sorcery. Others include “The Picatrix”, of Arabia, “The Book Of Shades”, of Egypt, “The Treasure Of The Old Man Of The Pyramids” of Arabia, the “Al~Azif” of Northern Iraq and “The Book Of The Sacred Magic Of Abramelin The Mage” of Egypt, among others. Of those listed, “The Book Of Shades” and the “Al~Azif”, are said to be possible Necronomicons. The land is rich with tales of magic and forbidden sorcery, most of which is so ancient none can recall its true origins.

These secret and forbidden texts exist to give instruction to ‘bring forth’ and communicate with disembodied entities. To learn of secret gnosis, to change one’s current situation in life for the better and to command and work with spiritual creatures to achieve that which one could not achieve solely. And of the entities, there are many to choose from. Every culture around the world has Gods and Deities, Spirits and Specters, some even have regular visitation by the Walking Dead, as in

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the area known as Breton (now Brittany) in Europe, and of course Haiti. Arabia and the Middle East are not without their own hierarchy of spiritual beings, for there are as many as there are grains of sand in the desert, and are countless among the dunes.

“The Book Of Shades” circa 10th century C.E., published by Corvus Books and edited by E.A. St. George, is a rather interesting bit of Necronomicon history (allegedly from Arabia/Egypt), that is often quickly dismissed or overlooked by most seeking the text. However there is much interest contained within for speculation on the subject. The manuscript is short in length and exact, said to be originally in the form of a long poem, it reminds one of “The Book Of Protection & Syriac Charms”, Published by Oxford Press and Edited by Hermann Gollancz, 1912, in that it contains a series of unique and amazing magical/necromantic workings for various purposes including techniques for ‘Summoning Shaitan and his Legions to Cause a Horrible Fiery Whirlwind of the Desert’, ‘To Cause an Enemy to Die’, ‘To Cause the Dead to Come Forth and Speak’, among many other workings. Though the author Al Rashid (Alhazred?) of Sothis claims faith to Allah, and includes a number of workings with the deity, he also freely gives instruction for darker rites attributed to Shaitan. The manuscript contains a very important passage:

Thou shalt conjure the dead, using the names of their evil gods.  
They shall come forth, for they are not dead, but lie eternal, unto  
the time when death is vanquished. And they will come forth  
when thou callest them by their gods.

This passage is remarkably similar to Lovecraft’s infamous quote in “The Nameless City, 1921”, which states:

That is not dead which can eternal lie, and with strange aeons  
even death may die.

The manuscript was said to have come from the private library of the deceased ‘Mr. Russo’ who had a reportedly marvelous collection of very

rare magical texts. The manuscript has not been proven fraudulent in any way, and seems contextually accurate to the time period it is said to have been composed.

Then there is the “Al~Azif”, (published by Owlswick Press, 1973) ‘Azif’ being the Arabic word describing the sound made by howling desert demons during the night. Though this text is open to much more speculation concerning its authenticity, there are some very interesting points to consider. This text is to have come from a dying tongue, from a dying sect of people. It was said to have originated from Duria, a small village in Northern Iraq that lies on the borders of the Kurdish-speaking section of the country. It was reportedly the last village to speak ‘Duriac’, the only remaining tongue descended from the ancient Akkadian or Assyro-Babylonian dialects, which in the end, was only spoken by a handful of scholars and priests working in the ancient temples. Duriac script is said to have its origins in the fourth century C.E.

It is claimed by critics that the “Al~Azif” is a hoax, like all other Necronomicons. That it was designed for the soul purpose of propaganda of the returning Lovecraft interest in the 70’s, to simply sell and make profit. However, regardless of all the doubt that surrounds the work, one thing that remains of particular interest, is the location given for the origin of the “Al~Azif”. The village of the Duric people in Northern Iraq is in the exact same local where there exists an ancient and mysterious cult known as the Yezidi. The Yezidi are a secretive cult that worship a being known as ‘Melek Taos/Shaitan/شايطان طاوس’. The cult emits a continuous strong current of ‘Evil’ energy spanning a massive area in the Middle East. The way this energy is dispersed is through seven massive white towers with shining beacons at their peak, that act as a radio station would, by emitting large currents of energy from a High Priest of Shaitan who continually channels and chants Satanic Verse, to a vast surrounding area:

Stretching across Asia, from Northern Manchuria, through Thi-

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bet, west through Persia, and ending in the Kurdistan, was a chain of seven towers, on isolated mountain-tops; and in each of these towers sat continually a priest of Satan, who by “broadcasting” occult vibrations controlled the destinies of the world for evil.

—W.B. Seabrook, *Adventures in Arabia*, 1927

Though the technique is different, the towers act as a magnifying power house, it is much like using the prayer wheels of Tibetan temples which spread peace and love to the surrounding area and world. The Yezidi towers are on the top of very remote mountain ranges. Amazingly these towers cover a vast distance of territory. There are seven towers in all stretching across Asia, from Northern Manchuria, through Tibet, West through Persia, and ending in Kurdistan, as stated. There are numerous ancient rumors among the local Bedouin of dark and blasphemous bloody sacrifices that occur in the depths of the subterranean caverns that lie below the unholy city of the Yezidi,

He had told me how, three years before, he had visited the sacred stronghold of the Yezidees, in the mountains north of Baghdad, on the Kurdish border, near Mosul – of a strange temple, built on rock terraces hewn from the cliffs of the mountainside, which he had not been permitted to enter, but which was supposed to contain the great brazen image of a peacock and to lead into subterranean caverns where bloody rites were still performed in worship of the Devil...

—W.B. Seabrook, *Adventures In Arabia*, 1927

The “Al~Azif” does indeed seem a perfect fit for this land that lays claim to such a dark and bloody history...

The Yezidi also have another, more direct connection with The Old Ones. Contained within their scriptures is what is known as “Kitab Al-Jilwah”, written in the 12th century and translated as, “Book of Revelation” or “Book of Divine Effulgence”, It begins with a familiar statement:

I Was, Am Now, and Shall Have No End

Which one can easily compare to Lovecraft's infamous quote in "The Dunwich Horror":

The Old Ones Were, The Old Ones Are, and The Old Ones Shall Be.

The passage of the book is written from the perspective of Shaitan himself, the ever existent force of Chaos that cannot cease to 'Be'. Iblis of the desert, Iblis of the wastes...

And, it was Nyarlathotep who came crawling forth from this mysterious land:

He said he had risen up out of the blackness of twenty-seven centuries, and that he had heard messages from places not on this planet. Into the lands of civilization came Nyarlathotep, swarthy, slender, and sinister...

—H.P. Lovecraft, *Nyarlathotep*, 1921

There are alternate realities and dimensions, 'Spaces In-Between'. Could not Nyarlathotep be the Shaitan of his, which has now intersected and conjoined with ours by means of 'Strange Angles'? It is interesting to note here that in one of Kenneth Grant's glossaries there is an entry that reads:

Vivo ~ A corrupt form of OVIZ or Aiwaz, the god worshipped in ancient Sumer and identical with Set or Shaitan.

Thus linking even more so, Shaitan, Set, Aiwaz and Nyarlathotep. As well Grant has stated that Set or Sut translates as 'Black' or 'Black God' which is synonymous with the Black Man of the witch's Sabbat which is also likened to Nyarlathotep (As will be examined in 'The Second Part').

Is not the force of Chaos that exists in the realm of other dimensions joined in blood to the force of Chaos of our own? Are they not the same? Lovecraft received the sequence "Nyarlathotep" in 1920 through a striking dream communication. He writes in a personal letter to Reinhardt Kleiner in 1921:

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Nyarlathotep is a nightmare – an actual phantasm of my own, with the first paragraph written before I fully awaked. I have been feeling execrably of late – whole weeks have passed without relief from headache and dizziness, and for a long time three hours was my utmost limit for continuous work... added to my steady ills was an unaccustomed ocular trouble which prevented me from reading fine print – a curious tugging of nerves and muscles which rather startled me during the weeks it persisted. Amidst this gloom came the nightmare of nightmares – the most realistic and horrible I have experienced since the age of ten – whose stark hideousness and ghastly oppressiveness I could but feebly mirror in my written phantasy... As I was drawn into the Abyss I emitted a resounding shriek...and the picture ceased. I was in great pain – forehead pounding and ears ringing – but I had only one automatic impulse – to write, and preserve the atmosphere of unparalleled fright; and before I knew it I had pulled on the light and was scribbling desperately. Of what I was writing I had very little idea, and after a time I desisted and bathed my head. When fully awake I remembered all the incidents but had lost the exquisite thrill of fear – the actual sensation of the presence of the hideous unknown. Looking at what I had written I was astonished by its coherence. It comprises the first paragraph of the enclosed manuscript, only three words have been changed.

Nyarlathotep came to Lovecraft and showed him his history in the form of a vision, his re-emergence into the land of men. As ancient as the Old Ones are, he took other forms throughout the history of their rule, but this time he took the form of a man:

I now incline to believe that Aiwass (Nyarlathotep) is not only the God or Devil once held holy in Sumer, and mine own Holy Guardian Angel but also a man as I am, insofar as he uses a human body to make His Magickal link with mankind...

—Aleister Crowley, *Equinox Of The Gods*

Nyarlathotep, was of course the first Old One to contact Lovecraft in 1920, for Nyarlathotep is ‘Their’ Soul and Messenger. One will notice the shock of realization in Lovecraft’s statement when describing his first nightmarish encounter with Nyarlathotep:

Nyarlathotep is a nightmare – an actual phantasm of my own...

This statement is of much interest. Lovecraft is clearly making a distinction between that which he writes fictitiously about, and that which has come to him as ‘an actual phantasm’ of ‘His Own’, rather than one he created for others to be terrified of. It is also clear that he is genuinely excited that this phenomenon was actually occurring to him, and that he was disappointed that the terror and presence he experienced during communication had passed, when recalling the experience. Followed by his statements telling of the physical discomfort and ocular distortion he suffered, it is easy to see that this was the start of the ‘contact’ he would have with what we have come to know as ‘The Old Ones’. Nyarlathotep is the messenger, and as one must go through Jesus to get to God (as it is said), one must also go through Nyarlathotep to get to the Old Ones.

Research into the Necronomicon, The Old Ones, and their possible histories, is difficult to track down unlike the research done on the history of other systems of magic, due to its intangibility. Half the information one receives is fact, while the remaining half is left to pure speculation, leaving one to wonder what is ultimately ‘real’. However that is exactly the inter-dimensional space where the Necronomicon and its Old Ones lie, in the twilight of the in-between of reality, left up to the perception of the individual. I believe Asenath Mason described the circumstance best when she wrote:

The knowledge about (The) Necronomicon is quite ambiguous. It is the magical system that is hard to legitimize and place in any mythological or historical context because its elements are found everywhere and nowhere – as they are also hard to recognize. The authenticity of (The) Necronomicon as a concrete book has never

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been proved, which is the reason why its worth as a magical system was often questioned. However, if we consider it as a collection of knowledge about the forces from outside the world of creation, dimensions in-between the planes known to humans, the practical work with it starts to make sense.

—*Necronomicon Gnosis*

The Necronomicon and the Old Ones are everywhere, all around us in our cultures and histories, yet if we stop to look at them, they change and become intangible. It is like observing a spirit that is just on the outside of your vision, you can see it if you do not look directly at it, but as soon as you do, it is gone from sight, existing, but now in a different state, 'un-dimensioned and to us unseen'. It is very much as if trying to recall something you know you remember, but not at the moment you are trying to retrieve it from memory. It is there, yet not solidly, it exists in a state of 'In-Between', or of twilight. Don Juan of the Carlos Castaneda series might say, the Old Ones were in a state that existed between the 'Tonal' and the 'Nagual', intersecting this plane of existence and reality from a 'strange angle' of entry. Or if you will, by Frank G. Ripel's description; between 'Naxyr' and 'Naryx', as well as Kenneth Grant's; between 'Universe A' and 'Universe B', or if you prefer, between our 'Casual Reality' and the 'Meon' as according to Bertiaux. Rod Serling summed up the territory of the 'In-Between' quite well by saying

There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space and as timeless as infinity. It is the middle ground between light and shadow, between science and superstition, and it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call The Twilight Zone.

—*The Twilight Zone*, Opening Dialogue, Season One, 1959

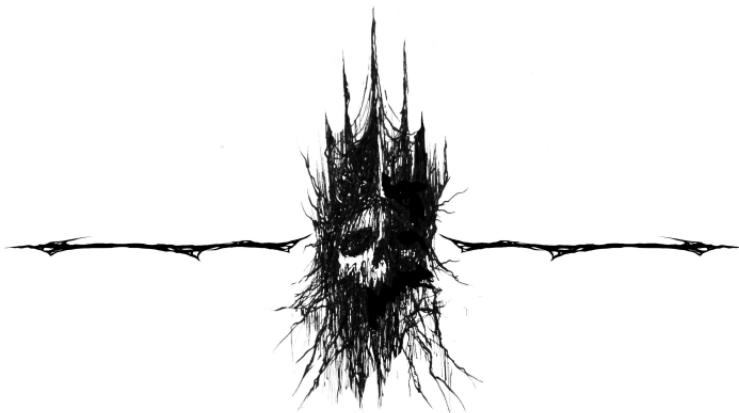
It is here, in this suspension of reality, where all 'Is' and yet 'Is not', that the Old Ones dwell. This is where science meets magic and new di-

mensions are observed and accessed. Here is where the miraculous occurs, where all of one's previous perceptions of reality are washed away with the tide of understanding. It is in this text that a path is revealed that winds its way through this twilight realm of intangibility. Here one will open their mind to true gnosis of 'being', and command the reality around them...as they see through the veils of illusion that limit...



# NYARLATHOTEP;

## OF THE SECOND PART



**W**HO or what, is Nyarlathotep..? The Soul of The Old Ones... The Messenger... The Crawling Chaos? One could define him as the all-encompassing Unholy Spirit of his reality, equivalent, though opposite to that of the Judeo-Christian Holy Spirit, or even Christ. For Nyarlathotep is the messenger and soul of the Dark Gods made manifest unto men in the form of a man, 'The Son of Azathoth', 'God of Chaos', 'King of Kings'. For it is known that all Earths Gods kneel before 'Him', the Alpha and the Omega... "I Am The Last". And in this form, a form that all of Chaos is bound into, Nyarlathotep could

be seen as an archetype of Qayin, born of Samael, the first man to encompass and carry forth the great ‘Spirit’ of Chaos and rebellion in the form of a man.

He may also be viewed as a manifestation of Set, the Egyptian God of Darkness and Chaos which has obvious connections with Satan/Lucifer. By Frank G. Ripel’s description in “The Magic Of The Atlantis; The Sauthenerom; The Real Source Of The Necronomicon”, Nyarlathotep is known as a bringer of light, so bright is his face that it blinds all those who would look upon it:

Nyarlathotep manifested himself in human form, as a tall man with hairs of fire and wrapped in a long red mantle; and he was wearing a singular Crown, a Golden Circle with the Symbol of that which one day will be called Sun, and from the shoulders two Golden Snakes were bending above his head. Nobody could gaze unto his Flaming Face without becoming totally blind.

This description of Nyarlathotep has its connections to that of Lucifer’s, and the brilliant ‘light’ he is said to radiate. Though His ‘Light’ is often seen as the knowledge he possesses and has bestowed upon his chosen children, rather than one of actual physical illumination.

The golden snakes on Nyarlathotep’s shoulders that are mentioned are interesting to note. The word ‘Serpent’ originates from the Hebrew word ‘Nachash’ which translates as, “A Shining One”, which again connects Lucifer with Nyarlathotep and his ‘Flaming Face/Eyes’. But also to the force of Chaos itself, in that it is often represented as a snake winding its way ever through the restrictions of Order, thus causing needed change and Illumination. Lucifer/Samael seduced man from ignorance into illumination and thus damnation just as Nyarlathotep spread his ‘sinister’ gnosis across the land enlightening the chosen...while destroying the ignorant.

He spoke much of the sciences – of electricity and psychology – and gave exhibitions of power which sent his spectators away

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speechless, yet which swelled his fame to exceeding magnitude.  
Men advised one another to see Nyarlathotep, and Shuddered.

—H.P. Lovecraft, *Nyarlathotep*, 1921

Though Nyarlathotep can appear as ‘Shining’, he has also donned the appearance of being very dark skinned or black with the features of a Caucasian, as he does possess many forms. There was a report of a tall, sleek ‘Black Man’ with ‘Flaming Eyes’ that came through Milan Italy in 1629, who left chaos in his wake. There was a prophesied event that foretold of Milan being poisoned by ‘The Devil’ in 1630, and it was. The plague swept through the land and had reached Milan in 1629, however the events that occurred there are quite curious:

...All the doors in the principal streets of the city were marked with a curious daub, or spot, as if a sponge, filled with the purulent matter of the plague-sores, had been pressed against them.

—Ripamonte, *De Peste Mediolani*, 1848

The ‘Devil’ was said to have taken up residence in the city:

...He had taken a house in Milan, in which he prepared his poisonous unguents, and furnished them to his emissaries for distribution.

—Ripamonte

One man apparently with nothing to lose, confronted this ‘Devil’, and this is a partial description of that encounter:

...A tall stranger of a majestic aspect; his long black hair floated in the wind – Fire flashed from his large black eyes, and a curl of ineffable scorn dwelt upon his lips. The look of the stranger was so sublime that he was awed, and trembled with fear when he gazed upon him. His complexion was much darker than that of any man he had ever seen, and the atmosphere around him was hot and suffocating. He perceived immediately that he was a being of another world.

—Ripamonte

Lovecraft's description of Nyarlathotep in "The Dreams in the Witch House" is very similar:

...A tall, lean man of dead black colouration but without the slightest sign of negroid features: wholly devoid of either hair or beard, and wearing as his only garment a shapeless robe of some heavy black fabric. His feet were indistinguishable because of the table and bench, but he must have been shod, since there was a clicking whenever he changed position. The man did not speak, and bore no trace of expression on his small, regular features. He merely pointed to a book of prodigious size which lay open on the table...

—H.P. Lovecraft, *The Dreams in the Witch House*, 1932

Milan of course was taken by the plague, the confronting man in the account was said to have prayed to 'God' thus vanquishing 'The Black Man'. Though, I'm fairly certain that it was the 'Majestic Stranger' who truly had his way, as devastation was all that was left in his wake...

And where Nyarlathotep went, rest vanished; for the small hours were rent with the screams of nightmare...

—H.P. Lovecraft, *Nyarlathotep*, 1921

Though Nyarlathotep may be associated with the Devil, 'The Black Man' and the witches Sabbat which is all very European in nature, He alternatively has a very Egyptian side to Him:

And it was then that Nyarlathotep came out of Egypt. Who he was, none could tell, but he was of the old native blood and looked like a Pharaoh. The Fellahin knelt when they saw him, yet could not say why. He said he had risen up out of the blackness of twenty-seven centuries, and that he had heard messages from places not on this planet.

—H.P. Lovecraft

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If we subtract twenty-seven centuries from 1920 we come to 780B.C.E. The Pharaoh in Egypt at that time was Shoshenq VI, and though he was a mighty warrior, there are no similarities between he and Nyarlathotep.

However in the same Egyptian vein, similarities between Nyarlathotep and the Entity that contacted Aleister Crowley while in Egypt, 'Aiwass', has also been brought to attention by researcher Peter Smith. These similarities are very apparent, he writes:

Nyarlathotep's physical appearance also compares quite strikingly to that of the Astral entity, Aiwaz, who communicated the text known as "The Book of the Law" to Aleister Crowley in Cairo, 1904, thus inaugurating the present Aeon of Horus.

—*Nameless Aeons*, 1999

Crowley's description of Aiwass is very interesting as it is almost exactly that of Lovecraft's depiction of Nyarlathotep as well as that of the account of the 'Devil' in Milan when describing the entities appearance, most notably the power that resides within the eyes:

The Voice of Aiwass came apparently from over my left shoulder, from the furthest corner of the room. It seemed to echo itself in my physical heart in a very strange manner, hard to describe. I have noticed a similar phenomenon when I have been waiting for a message fraught with great hope or dread. The voice was passionately poured, as if Aiwass were alert about the time- limit ... The voice was of deep timbre, musical and expressive, its tones solemn, voluptuous, tender, fierce or aught else as suited the moods of the message. Not bass – perhaps a rich tenor or baritone. The English was free of either native or foreign accent, perfectly pure of local or caste mannerisms, thus startling and even uncanny at first hearing. I had a strong impression that the speaker was actually in the corner where he seemed to be, in a body of "fine matter," transparent as a veil of gauze, or a cloud of

incense-smoke. He seemed to be a tall, dark man in his thirties, well-knit, active and strong, with the face of a savage king, and eyes veiled lest their gaze should destroy what they saw. The dress was not Arab; it suggested Assyria or Persia, but very vaguely. I took little note of it, for to me at that time Aiwass was an "angel" such as I had often seen in visions, a being purely astral.

Many have speculated that Lovecraft and Crowley somehow knew each other due to the fact that there are so many similarities between the two concerning magical praxis and philosophy. This of course is highly unlikely and founded on misinformation. However, there is a connection that lies in plain sight...Nyarlathotep/Aiwass. This being came and spoke to each of them, whispering secrets that would (and will) change the world.

I now incline to believe that Aiwass is not only the God or Devil once held holy in Sumer, and mine own Holy Guardian Angel but also a man as I am, insofar as he uses a human body to make His Magickal link with mankind...

—Aleister Crowley, *Equinox Of The Gods*

Is it not an avatar of Nyarlathotep, who in antique and shadowy Khem, even took the form of man?

—H.P. Lovecraft, *The Haunter Of The Dark*

Another strong connection that Nyarlathotep shares with Lucifer, is the 'Witch's Sabbat':

There was the immemorial figure of the deputy or messenger of hidden and terrible powers – the 'Black Man' of the witch cult, and the 'Nyarlathotep' of the Necronomicon...The Witches' Sabbath was drawing near. May Eve was Walpurgis Night, when Hell's blackest evil roamed the earth and all the slaves of Satan gathered for nameless rites and deeds.

—H.P. Lovecraft, *The Dreams in the Witch House*, 1932

## THE BLACK BOOK OF AZATHOTH

Here Lovecraft clearly shows that Nyarlathotep and Lucifer are synonymous, and are in fact one and the same, or at least interchangeable. The ceremony of signing Azathoth's 'Black Book' in blood at the Sabbat is identical to accounts of the Witch's Sabbat where one also makes a pact with the Devil in blood:

He must meet the 'Black Man' and go with them all to the Throne of 'Azathoth' at the Centre of Ultimate Chaos...He must sign The Book of 'Azathoth' in his own blood and take a new secret name...

—H.P. Lovecraft

Nyarlathotep has more in common with Lucifer, Shaitan, Aiwass and Set than one might initially recognize. All are anthropomorphic representations of the great Energy of Chaos manifested into deific forms, the Energy of the 'Great Daemon Sultan Azathoth'.

And in this new light of speculation, the 'Fall' of the Old Ones is quite similar to Lucifer and the 'Fall' of the Rebel Angels in that they were both abandoned to the Earth and the 'Spaces Between' for their crimes which they haunt as monstrous ghosts in twilight dimensions. The Fall of the Old Ones was written of by Lovecraft and Derleth in *The Lurker At The Threshold*, in 1945:

And to 'His' brothers it happen'd likewise, that they were tak'n by 'Those' whom 'They' defy'd and hurled into banishment...

And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.

—*Revelations, 12:9*

One look through the Goetia and the descriptions therein of the demons that are to be called forth into materialization, leads one to see a natural similarity between their numerous and conjoined forms, and those that are the Old Ones. One such example is the demon BAEL:

He appeareth in divers shapes, sometimes like a Cat, sometimes like a Toad, and sometimes like a Man, and sometimes all these forms at once.

—The Goetia

When in comparison to Cthulhu's description by Lovecraft, there is seen a great resemblance of monstrosity:

...An Octopus, a Dragon, and a Human caricature... A pulpy, tentacled head surmounted a grotesque and scaly body with rudimentary wings.

—H.P. Lovecraft, *The Call of Cthulhu*, 1926

Lovecraft often spoke of various beings as indescribable in his accounts, and has been criticized for his lack of 'imagination' concerning such. However, RONOVE – the twenty-seventh Spirit and BIFRONS – the forty-sixth Spirit of the Goetia, are simply described as 'Monsters'. Given that the author/s of the Goetia could describe the other infinitely different and fantastic demons with seemingly no problem, the term, 'Monster' seems to be used as a description interchangeable with that of 'indescribable'. Not all things can be described in words alone, and would only confuse if attempted. Artful images such as Hieronymus Bosch's 'Hell' or 'The Last Judgment' from the 16th century, reflect the similarity between the descriptions and monstrosities of fallen angels and that of the fallen Old Ones.

Nyarlathotep is 'The Messenger' between the Old Ones and man, who opens 'The Interdimensional Gate' being Yog-Sothoth. In this aspect he could be compared to Papa Legba of the Voudon tradition, known as 'Lord of the Crossroads'. Papa Legba is the opener of 'The Gate' that allows interaction to occur between man and the Lwa, which leads to a direct connection with Death and the Nightside of the Qabalistic Tree of Life, which house the Tunnels of Set, or in 'Yog-Sothery', The Vaults of Zin.

## THE BLACK BOOK OF AZATHOTH

Nyarlathotep is known as ‘The Crawling Chaos’, and can assume many forms, sometimes all at once. The title ‘Crawling Chaos’ fits rather perfectly as a description for the flow of Energy that the Left Hand Path is, it slithers and winds through Order, causing a breakdown of the Perfect System. It causes decay and death, and thus rebirth of new forms and paths that are free of the orderly, locked down control that has kept us repressed and restrained.

Nyarlathotep is the embodied ‘Soul’, of all the Old Ones combined. With so many incredibly strong Energies ‘within’ and ‘become’ in one form, to create one consciousness as a representative messenger, He/It, is indeed... ‘The Crawling Chaos’. But what of His purpose? His meaning?

‘His’ essence lies within his own words:

Nyarlathotep... The Crawling Chaos... I Am The Last... I Will Tell The Audient Void...

—H.P. Lovecraft, *Nyarlathotep*, 1921

These words bring with them such a tone of sadness...there is desolation in the voice. One speaking to himself out of the importance of the moment, rather than for another to hear. One speaking his own name and title to remind that he still ‘Is’, after all is gone...

I Am The Last...

Such solitude resides in the Abyss...

I Will Tell The Audient Void...

One last duty to be performed for the sake of completion, though he is the only Witness...an act preformed for the ‘Soul’, an act of closure. For Nyarlathotep is indeed the last. Of what, or when, none can know, though one receives the feeling that it is quite final...the end of an era. For ‘He’ is the one to ‘Be’ in the beginning, and one to ‘Be’ in the end, ‘The Alpha and the Omega’...Created to observe...To be ‘The Soul’, the concentrated manifestation of what are known as ‘The Old Ones’, for Nyarlathotep is the Soul of Chaos itself.

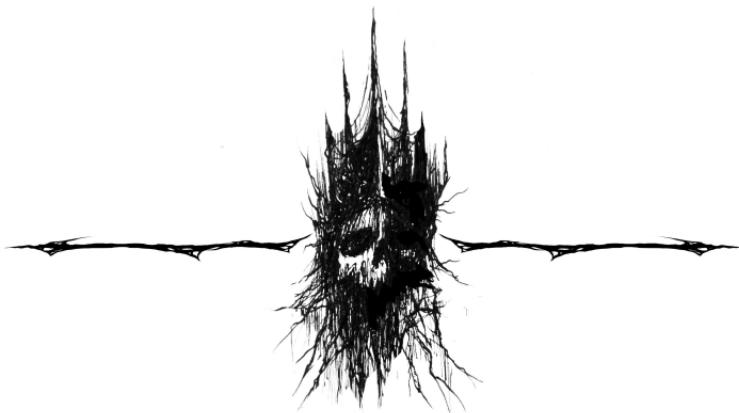
They say that between genius and madness there is a fine line that is easily crossed, a path that can be traversed without notice, where one looks up and finds that they are indeed on the other side of the looking glass, though possess no recollection of having made the journey. Nyarlathotep is that fine line, more often riding on the wings of madness than of sanity. For once men have made his acquaintance they often find themselves in a dream like state, walking over the edge of reality into the swirling vortex of creation, never to return. And it was their thirst for knowledge that drove them to this point of no return...their curiosity of the possibility to know, 'secret things'. The forbidden, the apple of knowledge and of truth hung before them in tease. Though, once the eyes have been opened, and the truth embraced, it often overwhelms and sends reason, to a place reason cannot exist... thus, breaking it. However, for those born of Chaos, they may embrace the secrets that lie in the shadows and truly 'know' Nyarlathotep, one of the wildest and most untamed anthropomorphic faces Chaos has to offer. Nyarlathotep, Qayin, Set, Lucifer, Aiwass, Shaitan...these are some of the forms the Chaos Energy has taken to communicate and shed true 'Light' from the 'Black Flame of Gnosis' upon those who are also born of this energy, to lead and show true strength to the chosen and worthy. For those who are of the children of Lucifer, are indeed, also of the children of Nyarlathotep...

—S. BEN QAYIN



# S. BEN QAYIN

THE AUTHOR



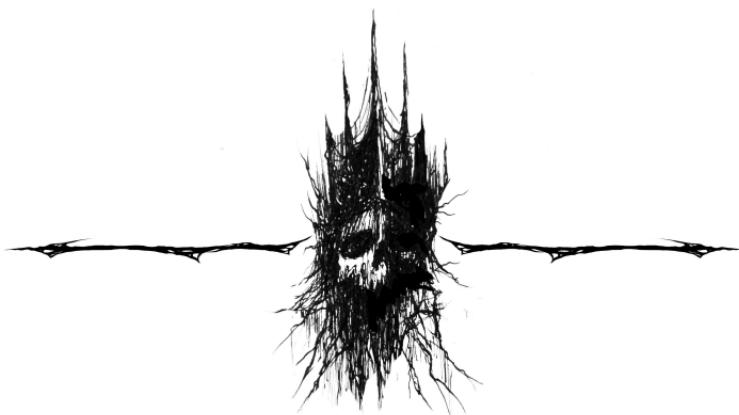
**S.** BEN QAYIN has researched and practiced various traditional forms of Magic throughout his lengthy course of esoteric study, working in such areas as "Goetia", though found early on that Magic was a thread that was woven through all things, and so was drawn to more personalized Chaos Magic from a young age. Chaos Magic or 'Fringe Magic' as he refers to it is not new; it is simply a category or term created to encompass Scientific Magic or Magic that deals with dimensions, non-human intelligences and work that questions the basis of 'reality', and how to manipulate it. This can be classified as experimental

magic if you will, teetering on the edge of the Abyss of Creation. He holds the belief that Magic is not ‘Magical’, that it does not ‘just happen’, nor is it ‘miraculous’, he sees it as a scientific system based on a process that we as a species have yet to fully understand scientifically. This is based on his concept that people do not fully realize the base structure of their reality in which they are currently residing, and that they have yet to understand all the rules of the ‘Matrix’ of Consensual Reality, and therefore do not entirely understand or utilize their personal energy and influence within it. He views Magic as the manipulation of personal energy to restructure or influence the ‘Consensual Reality Matrix’ to conform with the Will and Intent of the Magician. As with all energy, he believes Magic can be harnessed and directed, Spirits and entities can be contacted, and change can be made manifest within the personal ‘grid’ of the Magician. He believes the program can awaken, and become the user...



# BECOME A LIVING GOD

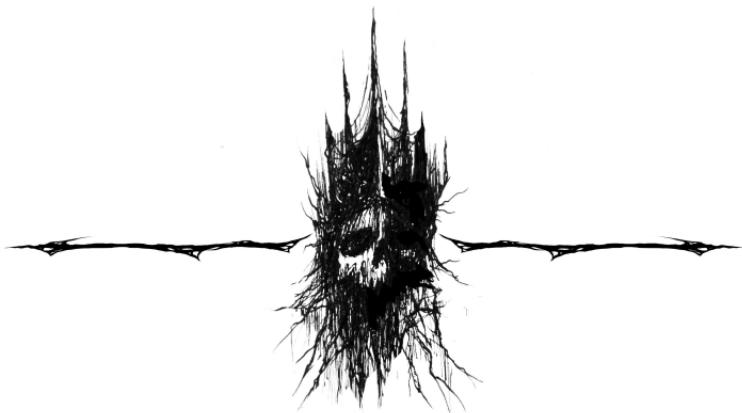
THE PUBLISHER



**B**ECOME A Living God comprises a family of sorcerers, artists, and philosophers whom champion the rational ethics of the Left Hand Path exclusively. Their signature slogan Ascent to Godhood has commenced a historic Age of Enlightenment in the field of magick. In dedication to freethought and egalitarianism, BALG abolishes the regressive religious tradition of occult elitism that has suppressed the open knowledge of magick since time immemorial. BALG films the world's most comprehensive video pathworkings, writes uncensored grimoires of black magick, and manufactures specialty ritual circles and jewelry.★

# AFTERWORD

## THE FULL GRIMOIRE



If the reader has enjoyed this illuminating sample of H.P. Lovecraft's black magick, then the editor, Timothy, would like to invite them to study the full unabridged version of *The Black Book of Azathoth*. It comprises a 200-plus page grimoire of the Old Ones, their respective summoning rites, and an in-depth elaboration of their unique magick. Moreover, the author S. Ben Qayin has shot an entire live video pathworking of this sorcery with E.A. Koetting, called *The Black Rites of Azathoth*. To learn more about the book and video companion, the reader may go to: [BecomeALivingGod.com/Azathoth](http://BecomeALivingGod.com/Azathoth) \*



Nyarlathotep